#### **NARRATIVE**

- 1. Project Design: Aware of their role within an educational organization in a dynamic community, the Galleries at Moore continuously reevaluate programmatic goals and objectives with an eye to engaging diverse local constituencies and the global art world. Since 1990, programs have been developed to advance the Galleries' educational commitment to the community of local artists and to pivotal ideas in the arts, including:
- Outreach to a diverse community, accomplished through such targeted programs as workshops, lectures, symposia, book-signings, poetry readings and music and dance performances that engage new audiences from populations conventionally considered to be non-museum going.
- Partnerships with area schools.
- Collaborations with other cultural organizations attracting new audiences from around the city.
- The Galleries' website (thegalleriesatmoore.org) augmenting community education, outreach, and marketing programs.
- The Artists Registry offering arts professionals around the world a window onto the rich, multi-media artistic production of the nine-country Philadelphia region.

The first phase of the project, as currently funded by the two-year IMLS grant award of 2005, has been successful in developing a sustainable structure to administer paid Education Interns in program development that significantly increases the outreach and educational component of the Galleries. The Interns have created and implemented a wide array of activities in partnership with both public schools and the Moore Art Education Department. Funding is requested for a second phase of the project to institutionalize the most successful of these activities into ongoing educational programming by the Galleries. A second phase would, in addition, permit building upon the knowledge and systems created during the first two years of the program in order to create additional partnerships and to further enhance the educational resources provided by Moore to the surrounding community.

The educational philosophy supported by The Galleries at Moore is to stimulate thinking about contemporary art and to build audiences by creating points of access for a diverse community. In keeping with their role within an educational institution, the Paley/Levy Galleries at Moore function as a laboratory for the visual arts in an ongoing examination of emerging artists, processes, and issues. The Galleries' two-fold mandate is inherently educational. The international Goldie Paley Gallery focuses attention on the distinctive contribution of important artists who are not well known in the United States; the Levy Gallery for the Arts in Philadelphia identifies artists and impulses that have the potential to expand the local community's awareness of its own artistic resources and talent. Thus, both galleries are concerned with bringing before the public, art and ideas about art that would otherwise be relatively inaccessible.

As indicated in the currently funded grant proposal, the Galleries have a history of providing educational events and publications that extend the meaning of the works on view and allow the Galleries to interpret each exhibition for audiences with disparate levels of experience. The Galleries provides text panels, didactic labels, exhibition guides, and biographical handouts geared for the broadest audience. In addition, scholarly illustrated catalogs, which offer original research, accompany major exhibitions. The inherent educational objective is to present traditional art for reevaluation in a contemporary context and contemporary art for critical review in an art historical context. Brochures are written for smaller exhibitions and a comprehensive archive provides permanent documentation. Gallery talks, opening reception lectures, and family workshops have a broad appeal. Symposia, interactive workshops, behind-the-scenes tours, lunch with visiting artists and curators, and brief artist's residencies target discrete groups.

A highly diverse community that includes novice and expert has come to regard the Galleries as a free, public forum for viewing contemporary art and discussing visual cultural issues. For example, Moore's summer 2006 exhibition, *By Design: New Visions for the Parkway*, was accompanied by a public event that brought together leaders of 12 major institutions located on the Benjamin Franklin Parkway, including Moore and the Philadelphia Museum of Art, for a look at the evolution of the Parkway and the dynamic plans for its future. The *Philadelphia Selections 6* Exhibition in the fall of 2006—curated by photographer Mary Ellen Mark, art historian Dr. Linda Nochlin, and arts administrator Thora Jacobson—presented the work of nine outstanding regional artists. The opening event featured gallery discussions with each of the selected artists and was attended more than 300 community members, artists and students.

The educational and outreach activities of the Education Interns have considerably broadened the scope and extended the reach of education opportunities provided by the Galleries. The programs they have developed fall into three main categories:

- Galleries/Public School Partnerships
- Galleries/Moore Art Education Department Partnerships
- Galleries Education Resources

At this point in the project, the following types of activities within the above program categories have been implemented for elementary through high school level students: in-class projects that focus on contemporary artists and techniques; in-class slide presentations and discussion of contemporary art history, on-site tours of exhibitions at the Galleries at Moore; in-gallery projects related to ongoing exhibitions. Prior to visiting the Galleries, teachers are supplied with packets of relevant information and lesson plans in order to enhance the experience and ability to engage in follow-up dialogue. The goal of these activities is to introduce students to present-day artists and techniques; to familiarize them with the variety of cultural resources available in Philadelphia; to increase their confidence in discussing and creating art; and to enlarge their awareness of the range of experiences and careers in art.

The current IMLS project has fostered a partnership between the Galleries and Moore's Art Education Department. As a part of this collaboration, a docent training program for art education students has been initiated. Selected art education majors are prepared to lead student and community tour groups through exhibitions at the Galleries, thus maximizing the experience for all concerned. In addition, a postbaccalaureate art education student works with the Galleries' Interns to prepare collaborative in-school age-appropriate projects that include Moore students and the Interns. The Interns developed and held, under the advisement of the art education department chair, the first Educator Sessions program—an open forum for local teachers to address their classroom needs and expectations of how the Galleries' programs can be tailored to best serve their students.

The education resources of the Galleries' are in the process of being significantly expanded by the IMLS Interns. They have developed a wide array of project materials, lesson plans, and program information. They have created a contact list of more than 650 teachers with whom they communicate by letter about each upcoming exhibition and the pertinent education resources available through the Galleries. The Interns have established a section of the Galleries' website that details resources offered to educators, as well as lesson plans related to the Galleries' exhibitions.

Funding for two additional years will enable The Galleries at Moore to develop additional community outreach and school partnership programs: 1) to fully implement the most effective activities created during the first phase of the project: 2) to expand the docent training program to include students from the College's new Curatorial Studies Department: 3) and to institutionalize a permanent program of education and outreach activities operated by the Galleries in collaboration with the Art Education Department.

Success will continue to be measured by: 1) growth in the number and diversity of program participants, along with improvements in community feedback and critical review; 2) development of new partnerships with area schools or school district/oversight organizations; 3) new, as well as sustained, collaborations with area cultural organizations; 4) growth in web traffic, education-specific mailing lists, and publication sales; and 5) a measurable increase in the Galleries' Artist Registry membership and use.

2. Grant Program Goals: The Galleries at Moore seeks a grant of \$63,414.96 from IMLS to support two Education Interns, each of whom will work for 20 hours a week, 36 weeks a year, for an additional two-year period. The contributions of Education Interns for an additional two-year period will permit the Galleries to build upon the work of the first two years in truly significant ways. Using the most successful programs created by the current Education Interns, the Galleries would expect to accomplish the following: 1) expand upon the number of school partnerships; 2) solidify the collaborative relationship with Moore's Art Education Department; 3) add students from Moore's Curatorial Studies major to the docent training program; 4) document and archive programming plans and materials; and, 5) systematize program implementation procedures. The result of these achievements would be to form a comprehensive structure and sound administrative processes for ongoing educational programming by the Galleries. The extended viability of these programs will expand the impact of the Galleries' programs throughout the nine-county Philadelphia region and will provide increased opportunities for lifelong learning to diverse constituents.

The Galleries at Moore continues to challenge and expand contemporary art discourse through exhibition programs designed with input from local, national, and international artists, curators, and scholars. Every exhibition in each of the two Galleries is complemented by educational programs designed to bring the exhibition to life for the Galleries' audiences and the community. The educational programming delivered by the Galleries at Moore enables its learners to develop the curiosity, sophistication, and knowledge base to comprehensively assess and appreciate the visual arts. IMLS funding will provide the opportunity for the Galleries at Moore to fine-tune and expand educational offerings furthering the ability of the Galleries to deliver effective educational programming, thus expanding our institutional capacity.

#### 3. How the Project Fits Into Strategic Plan and Mission:

The Galleries' mission is founded on a belief in the power of art to change lives and communities. From this belief the Galleries derive an obligation to develop programs for an ever-widening audience. Germane to this funding proposal is **Goal III** of the Galleries' strategic plan, which lists objectives intended to expand audiences, including new alliances and community-based programs, increased public and critical exposure, and a more accessible website.

In the Strategic Plan Summary, the process for the development of the Moore Five Year Strategic Plan is detailed. A key goal within that plan drives the Galleries' on-going commitment to cultural leadership and lifelong learning. It is: **VISIBLE LEADERSHIP: To increase Moore's leadership role in education, visual arts and culture**. To accomplish this strategic goal the Galleries' are identified as playing a pivotal role in two ways: 1) hosting public and special constituency events that highlight Moore as a gathering place to meet, reflect, learn, change, and create; and 2) developing at least one exhibition each year that is jointly planned by a partnership of the Galleries with one or more academic departments (Note: How best to implement this role is currently in research and development.).

The strategic plans for both the Galleries and the College delineate the commitment to education, outreach, and the development of diverse audiences. The effectiveness of each program is evaluated through quantitative and qualitative measures. An ongoing implementation of these goals enables the Galleries' to accomplish their mission to provide a dynamic combination of international and local exhibitions, educational programs, community outreach, and scholarly publications. As a gallery complex in the midst of a thriving cultural matrix, our goal is to offer insight into the work of acknowledged and lesser-known

artists and to act as a forum for exploring original issues and ideas. Supplementing and expanding the educational aspects of the programs provided will serve to increase our commitment and effectiveness in engaging lifelong learners.

With the assistance of Education Interns, the Galleries will ensure the continued support of meaningful programs and their place as a recognized and valued resource in their community ("The Galleries at Moore [are] a force for change and community involvement . . . Other art museums and museum leaders should come to see the Moore Galleries' programs as models for their development."—The Nathan Cummings Foundation).

#### 4. Strategic Plan: Process and Financial Resources:

Moore's 150th anniversary in 1998 provided a framework for "Moore 2000," a year-long self-assessment and planning initiative. With a professional consultant, the College assessed its operations and revised its strategic plan with a view to launching a capital campaign. As participants in this process, the Galleries utilized the expertise of the planning team to evaluate their own strategic plan. Accepted by the College Board in 1998, it was drafted by a committee including staff, faculty, Friends Advisory Board members, the College Board chair, an outside curator and local artists. They consulted a variety of sources: MAP I and MAP II evaluations, the previous year's long-range planning update, financial reports, Student Exhibitions and Gallery Committees, arts professionals at peer institutions, outside consultants, and Friends Advisory Board members experienced in arts administration, strategic planning, and finance.

In 1999, the College adopted "Moore 2004," a strategic plan that formally integrated the programming of the Galleries within the College's mission statement and two of its 23 objectives. This evolving document is now referred to as the Moore Five Year Strategic Plan, 2006–2011. All of the objectives and initiatives of the Galleries' long-range plan are not included in the Strategic Plan, but the high-level integration of the two assures alignment and affirmation of the strategic objectives in the Galleries' plan.

The Galleries have an obligation to sustain their own financial stability to ensure the continued support of significant programs and to maintain their place as an important community resource. Consequently, **Goal IV** enumerates objectives for increasing the Galleries' percentage of earned income in response to an economy that is stretching the resources of generous donors and sponsors. A key group of regional corporations and foundations supports the educational programs devised by the Galleries to make difficult exhibitions accessible. Ongoing support from the Barra Foundation, the Louis N. Cassett Foundation, and the Stockton Rush Bartol Foundation sustains programs at their current level. The paid Education Internships allows the Galleries to continue to raise the programming bar—publicizing and documenting their impact—thus allowing staff to gather the data to support future proposals.

5. Appropriateness of Project for the Institution, Audience: The Galleries draw 78% of their audience from the five-county Philadelphia area with a population in excess of 2 million. Of 30,000 gallery visitors each year, 48% are Caucasian, 41% African American, 6% Latino, and 4% Asian American—percentages that correspond with remarkable accuracy to the demographics of the City of Philadelphia. Attendance is evenly distributed through all age brackets and incomes. Located on Logan Circle, one of the five green squares in the Philadelphia plan laid out by William Penn in 1684, the Galleries' neighbors include the Philadelphia Museum of Art, Free Library of Philadelphia, Franklin Institute, Rodin Museum, Academy of Natural Sciences, Pennsylvania Horticultural Society, and Please Touch Museum (for children). These institutions provide a wide range of cultural experiences, yet none duplicate the Galleries' exploration of significant but little known local and international art. The Galleries respond to the diversity of their constituencies with exhibitions and educational events that are devised to meet the needs of an urban community that has varying degrees of exposure to the arts.

The arts community is served through workshops, lectures, symposia, and residencies. The policy of holding opening receptions on the same evening for exhibitions in the two Galleries—one local, the other international—brings together emerging Philadelphia artists and internationally recognized artists, scholars, and collectors. The Artists Registry of more than 30,000 slides by 1,950 artists is available, free of charge, to all participants and researchers. The Galleries' popular website (<a href="http://thegalleriesatmoore.org">http://thegalleriesatmoore.org</a>) attracts a large online audience; two extensive subsites, the interactive, online version of the Artists Registry—which provides international links to registries in 40 foreign countries and links to individual artist's sites—and "Publications" are visited by arts professionals worldwide. The Galleries' updated mailing list database has been reconfigured to provide personalized e-mail for this online audience.

The Moore College community is attracted by the Galleries' examination of current visual culture issues, reassessment of cultural themes, and rigorous standards. Gallery Committee—made up of Moore faculty and administrative staff—coordinates the Galleries' programs with the College's curriculum. In addition to annual student shows and a triennial faculty show, space adjacent to the Galleries is set aside for ongoing displays of faculty and student work. Weekly question-and-answer sessions, gallery talks, and catalog discounts recognize the contribution to the Galleries by this constituency. New opportunities will unfold with the new Curatorial Studies major launched in fall 2006.

The general public is invited to all events free of charge (with the exception of film series and symposia), ensuring that programs are accessible to the broadest audience. Regional, national, and international media coverage of groundbreaking exhibitions has increased the Galleries' visibility and heightened the public's awareness of the exhibitions program. Students of all ages visit with their teachers in increasing numbers. Student tours, online educational initiatives, and collaborative arrangements with the public schools continue to drive this success.

**Underserved** populations visit in response to programming, accessibility, and outreach. The Galleries' consistently feature artists of color, women, the self-taught, and the specially challenged in exhibitions and events. The work of over 250 artists of color has been presented throughout the Galleries' history. Accessibility for the physically challenged is reviewed by Artreach, an agency that facilitates the joining of special needs audiences with the arts. All events are wheelchair accessible. Interpretive and touch tours are developed with the assistance of the Special Audiences Coordinator at the Philadelphia Museum of Art and two visually impaired artists. Exhibition brochures in Braille and large-print are available.

Outreach to a diverse community. In the past year, the current Education Interns initiated and developed new education-based programming in order to expand outreach to the Philadelphia school system and the local community. The education outreach focuses on contemporary and post-modern art education to Philadelphia classrooms through month-to-month or yearlong partnerships with K-12 schools, as well as maintaining a training program for the Galleries' student-docents to ensure comprehensive student and community exhibition tours. Partnering with Moore College's Art Education department, the Galleries' offer art instruction and art historical lessons to both classroom and after-school at-risk programs.

Instructional materials are administered through lesson plans composed by Moore's art education students; supporting the College's art education department by allowing students the opportunity to utilize instructional skills developed in the program. The Interns have successfully administered a monthly program with Gomper's Elementary after-school program, LIFE First, instructing the students on a variety of art-historical concepts and work by modern, postmodern, and contemporary artists. Through meetings with a number of local schools including Penn Alexander School, Friends Select School, Mercy Catholic Vocational High School, and Russell Byers Charter School, outreach has developed into a cohesive program that will offer consistent visits to school classes and after-school programs with the goal of creating an environment of sustained learning and interest in the arts. Through the docent-training program, it is the

Galleries' intention to promote a professional atmosphere during all gallery tours, and allow students to maximize their experience in the Galleries, encouraging more comprehensive discussions and critiques. In addition to developing educational programs, the Interns have attended workshops, focus groups, and lectures such as "Evaluating the Impact of your Programs" at The NonProfit Center at La Salle University, providing insight into ways of improving, maintaining, and accessing the Interns' educational efforts. The Education Interns have focused their efforts on not only instituting in-house educational programs, but are committed to sustaining and fostering the growth of the Galleries' education outreach in the Philadelphia community.

The Galleries have provided exhibition space and services to a variety of well-established community programs, including Gay and Lesbian Arts (an advocacy group comprising artists and writers), Metropolitan AIDS Neighborhood Nutrition Alliance (for their annual benefit auction), the Pennsylvania Prison Society (which conducts an extensive program of interdisciplinary art classes for the incarcerated), and the Jewish Community Relations Council (which sponsors the annual Mordechai Anielewicz Creation Arts Competition for public school students). Tours and interactive workshops are regularly scheduled with such varied special-needs audiences as Girard Psychiatric Outpatient Center, St. Gabriel's School (for youth at risk), clients in rehabilitation centers, Lower Merion Vocational Training Center (for the emotionally disabled), Women Against Abuse, People's Emergency Center, Elwyn Post-Community Center, and East Mt. Airy Community Living (the last two for profoundly mentally-challenged adults). At least 3,000 visitors each year are brought in as a result of cooperative arrangements with the city's Center for International Development and Sister Cities Program.

Media outreach for all exhibitions and related programs includes the mailing of announcement cards to 10,000 individuals eight times a year; interviews and advertisements in print and broadcast media; thousands of fliers distributed to targeted audiences; public service announcements; listings in the national and local press and free weeklies; and updated postings on the Galleries' website. The Galleries produce 4,000 annual calendars that are distributed to individuals, schools, and universities as well as area hotels, apartment buildings, and cultural institutions.

The Galleries actively pursue comments from exhibition and event participants to develop new and expanded educational programming for target audiences. Feedback is solicited and tracked in many ways. By soliciting informed opinions, attending conferences and seminars, and interviewing audience members, the Galleries identify the programming needs of their constituencies. During program development, advice is sought from Moore's community, outside arts professionals, business and community leaders, and educators at other museums. The exhibition opening receptions – which include an educational event or preview, subsequent related events – including gallery talks and tours, lecture/panel discussions, lunches/dinners to meet visiting artists/curators, book-signings, family workshops, and symposia bring in more than 38,000 visitors a year. Attendance is highest during the academic year with percentages as follows: 5% faculty, 24% students, 43% arts professionals, and 28% general public including tourists.

The expressed needs of the artists, now numbering 1,950, included in the Artists Registry led to its publication on the Internet, where the Open Forum provides feedback for artists and a searchable format makes this the most accessible art registry on the web. The website makes our programming accessible to 783,000 off-site visitors a year.

**6. Project Resources/Time and Budget:** Education Interns will be engaged for the duration of the grant period, each receiving a \$300/week stipend for an average of 20 hours per week. A small cadre of work/study students assists in administrative and special-event tasks. The Interns' schedule varies according to the type and phase of each project. Schedules are set, maintained, and communicated at weekly internship-assessment meetings.

Workstations and standard supplies are available at the Galleries. Specialized staff provide technical and administrative training. As projects move through specific phases, Interns have the opportunity to utilize all of Moore's resources such as planning committees, exhibition planning tools, communications media, graphic design and other consulting arrangements. While the Interns are engaged in specific projects, they also spend time on essential education/administrative duties.

The Galleries are a part of Moore College of Art & Design, governed by a 23-member Board of Trustees. Each February, a budget for the next fiscal year (July 1–June 30) is prepared by the Galleries' Director and submitted for review and approval by Moore's President, Vice President of Finance, and the Trustees Finance Committee. The Galleries' endowment is separately identified within the College's investment portfolio. Budget management is the responsibility of the Galleries Director. Final financial oversight is by the Vice President of Finance. Under his supervision, the Business Office monitors Galleries' income and expenditures and makes deposits and disbursements. The Galleries expend all grant monies, using Friends monies, endowment revenue, and earned revenue to match awards.

7. Project Resources: Personnel: With continued IMLS funding, the Galleries intend to administer two part-time, temporary Education Interns. The positions, available to graduate students and other qualified individuals, involve a combination of administrative and program responsibilities. These include the planning, implementation, and documentation of educational programs, outreach, and collaborative activities and events; the development and continued use of web-based and print support materials; and the initiation of new program- or community-related projects. Interns will work on projects suited to their strengths and spend only necessary amounts of time on resource-specific training. The positions have the possibility of semester-by-semester extensions. The ideal candidates will have museum or contemporary art center experience and will be working towards a master's degree in museum education or art education. Strong organizational skills and interest in acquiring administrative/professional skills are required. Candidates will be identified through the area's many university placement and non-profit placement services.

#### Responsibilities include:

#### Exhibition- and program-related:

- assume responsibility for previously planned public educational programs;
- work with staff to develop, implement, and document full schedule of educational events and activities;
- work with staff to produce electronic and print materials in support of educational events and activities;
- support and participate in communications between staff, artists, and community groups;

#### Audience/community development:

- maintain contacts and schedule events with groups;
- develop new relationships with community groups;
- arrange and conduct gallery tours, studio visits, and outreach programs;
- distribute visual and print materials in support of programs and manage print or electronic mailings; Administrative:
- research, identify, and participate in administrative training sessions;
- initiate and implement public programs under supervision of senior staff.

Staff time in support of the Education Interns has been allocated as follows: executive director: six hours/week; assistant director: six hours/week; art education department chair: six hours/week; web designer: one hour/week. The total number of hours offered by staff to the Education Interns is 19 hours per week, or a total of 684 hours over the course of the internship.

## **Schedule of Completion**

Moore College of Art & Design						-			<u> </u>	T		T
The Galleries at Moore												
FY 08	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.
Update the Web site												
updates by Web manager		Х		Х		Х		Х		х		
develop educational activities	X		Х		Х		х	X		X		
Develop Outreach/Education Initiative	117							1				
hire education intern	Х					Х						
develop partnership with college departments	Х	Х	Х		Х	Х	х	х			X	X
develop partnerships with area schools	X	Х	Х		Х	Х	Х	X	Х		- 7.	X
develop collaborations with cultural institutions	X	X				х	X				X	X
travel to partner schools/institutions		Х	Х	Х		Х	X	Х	Х	Х		
Dissemination										7.		
prepare, send announcement cards	X		Х		Х		Х	х		Х		
send educational packets		Х		Х	Х			X	х			X
FY 09	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.
Update the Web site										3 4 4 4	Gaily	7.09.
updates by Web manager		Х		х		Х		х		Х		
develop educational activities	X		Х		Х		Х	X		X		
Develop Outreach/Education Initiative							-	-				
hire education intern	Х					Х						
develop partnership with college departments	Х	Х	Х		Х	Х	Х	Х			Х	Х
develop partnerships with area schools	Х	Х	Х		Х	Х	X	X	Х			X
develop collaborations with cultural institutions	Х	Х				X	X				Х	X
travel to partner schools/institutions		Х	Х	Х		Х	X	Х	Х	X		<del></del>
Dissemination												
prepare, send announcement cards	Х		Х		Х		Х	Х		Х		
send educational packets		Х		Х	Х			X	X			Х

# **BUDGET FORM: Section B, Summary Budget**

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS		
1. Salaries and Wages	\$43,200.00	\$43,200.00	\$86,400.00		
2. Fringe Benefits	\$3,024.00	\$3,024.00	\$6,048.00		
3. Consultant Fees					
4. Travel	\$400.00	\$400.00	\$800.00		
5. Supplies and Materials	\$6,000.00	\$6,000.00	\$12,000.00		
6. Services					
7. Student Support	. •				
8. Other Costs	\$2,670.40	\$2,670.40	\$5,340.80		
TOTAL DIRECT COSTS (1-8)	\$55,294.40	\$55,294.40	\$110,588.80		
9. Indirect Costs	\$8,294.16	\$8,294.16	\$16,588.32		
TOTAL COSTS (Direct and Indirect)	\$63,588.56	\$63,588.56	\$127,177.12		

### **Project Funding for the Entire Grant Period**

1. Grant Funds Requested from IMLS	\$63,588.56
2. Cost Sharing:	
a. Applicant's Contribution	\$63,588.56
b. Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	\$63,588.56
3. TOTAL PROJECT FUNDING (1+2d)	127,177.12
Percentage of total project costs requested from IMLS	50 %

<sup>\*</sup>If funding has been requested from another federal agency, indicate the agency's name: